

Test 5: Listening, Part 1 (page 112)

I'm going to give you the instructions for this test. I'll introduce each part of the test and give you time to look at the questions. At the start of each piece you will hear this sound. Remember to play each piece twice.

Now open your question paper and look at Part 1.

You'll hear three different extracts. For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear two friends discussing a book.

Now look at questions 1 and 2.

F: How are you getting on with that book I lent you?

M: Oh, OK. When you said it was a thriller, I wasn't prepared for something written in the form of two first-person blogs. But I soon worked out that they already knew each other really and that they were up to something together. I can see why you thought it was an attempt to subvert the conventional linear thriller. I reckon the writer's had a pretty good stab at it.

F: Oh, I think there's more to it than that. I'm online just like anybody else and what interested me was the way the writer showed how much deception you can get away with; that there's not much comeback on what you say or do. People tell each other things they'd never say to a real person in the same room. That was really quite a wake-up call for me, because I think I may have been guilty of doing that. You know, you can develop quite intimate relationships with people without meeting them or knowing if that intimacy is real or false. It may be quite a long time before you find out something about them you'd have known instantly if you'd met. Scary.

Extract Two

You hear part of a discussion about a jewellery designer.

Now look at questions 3 and 4.

M: Lily Standon's jewellery's been inspired by years spent travelling around the world. Did you see evidence of that in her latest collection?

F: Well, it's certainly got a modern ethnic edge and is very diverse in terms of styling, which I guess is what people are picking up on. But I'd say the thing that sets it apart is its multi-functionality – I mean, who wouldn't be attracted to a piece that can be worn day or evening. Some people rave about the futuristic feel of some of the stuff; particularly in her use of beading, which has become her sort of trademark. But I felt that doesn't come through quite as strongly in this collection.

M: Apparently, a more delicate collection is on the cards next ...

F: ... crafted from precious metals. I mean, like everybody, I'm looking forward to seeing it, and who knows, perhaps she'll surprise us all yet again, but I always have my doubts when the more cutting-edge designers start to step into more traditional territory. It'd be a shame if she lost that edge. You know, if the commercial imperative began to dictate the flow of creativity. We've seen that so many times before with designers.

Extract Three

*You hear part of an interview with the owner of a shopping website.
Now look at questions 5 and 6.*

F: Tell us about the life of a CEO.

M: I'm a CEO because I started this company and I've always had that entrepreneurial spirit in me. But that doesn't necessarily prepare you for management, personnel and all those other aspects of running a company. A lot of my job involves filling in the gaps of what doesn't get done. Like, I come in and check up on orders and see that the bills get paid. Perhaps a CEO shouldn't be interfering in that stuff, but this company's my baby, so I guess it's inevitable. But I also have to leave time to focus on where the company's going – not get so bogged down in detail that I lose sight of the big picture.

F: So, could anyone become an entrepreneur?

M: My life's a culmination of all the stuff I used to do: booking punk rock bands, selling real estate, working in retail. All that stuff helped me to create and develop the site. Once you've got your vision, though, the real challenge is trusting yourself to pick the moment to go for it. Then it takes a huge amount of humbleness not to step on the valuable support that's around you. Because without them, you're nowhere.

Test 5: Listening, Part 2 (page 114)

You'll hear a woman called Mara Styles telling a group of people about her holiday at an ecocamp in Patagonia.

For questions 7–14, complete the sentences with a word or short phrase. In the exam, you have 45 seconds to look at Part 2.

Hi, my name's Mara and I'm just back from a holiday in South America, where I've been staying at a most wonderful place called Ecocamp Patagonia in the very south of Chile.

I really wanted to go to Patagonia, and the National Park in particular. It's somewhere unspoilt where you can really connect with the natural world. I also believe in responsible tourism – in not making a negative impact on places you visit – and knew that'd mean camping. Some people find camping enjoyable, I've even heard it described as invigorating. That's not my memory of it. For me, miserable is the adjective that comes to mind. So it was the aspect of the trip I was least looking forward to.

How wrong can you be? Because Ecocamp Patagonia is no ordinary campsite. It consists of a series of portable domes, each constructed in the same shape as the traditional huts built by the region's original inhabitants, centuries ago. But whereas they used skin and fur spread across branches, the modern domes use plastic to cover a metal frame.

The shape of the domes is similar to that of an igloo, testament to those people's instinctive engineering skills. The shape helps keep those inside relatively warm in cold weather and crucially makes the structure less susceptible to wind, which reaches speeds exceeding 170 kilometres an hour in Patagonia! And energy at the camp comes from 100% renewable sources, though at the moment this is mostly hydro and solar power.

Fifty-six guests can stay at the camp; you'd never know it. I had my own dome, and although you're part of a community, taking meals in the dining tent, I was struck by the level of privacy. I felt close to nature, but comfortable in my dome. It had a real bed and I could stand up straight, yet I couldn't hear my neighbours.

The meals were first rate, however: beautifully prepared from local ingredients, and I enjoyed the sociability of mealtimes and the kindness of the staff. Even more impressive was the bathroom dome, also shared with others. As well as the normal facilities, there were really efficient showers. Now that's a treat on this type of holiday, especially after a long day exploring the countryside!

The camp is moved each year in the winter, so that the actual ground doesn't become damaged. When you walk from dome to dome you're stepping on what's known as a boardwalk that stops visitors wearing out the grass. And all rubbish is removed or organically composted. It's a real model of sustainable, low-impact tourism.

Hikes came in three categories. I knew I wasn't up to what were known as the hard hikes, and so opted for the medium ones instead; these were quite challenging, but the alternative was the category called soft, an unfortunate description for anyone like me with a bit a pride!

But I had no real cause to regret my choice. You really feel at one with nature and there are endless photo opportunities. I got some wonderful shots, including a fantastic sunset over a glacier, and one of the iceberg we came across one day, floating in a fjord. That's the one I show everybody. And of course there were all the wild flower and bird species you could ever hope to see.

So, before I go on to ...

Test 5: Listening, Part 3 (page 115)

You'll hear part of an interview in which two racing cyclists called Greg Marton and Lina Derridge are talking about different sports they have taken part in.

For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear. In the exam, you have 70 seconds to look at Part 3.

- Interviewer:** My guests today are Greg Marton and Lina Derridge, both long-distance racing cyclists, who have also taken part in other quite different sports. Greg, let's start with you. You were raised in Newfoundland, Canada, where most kids start off playing ice hockey, don't they?
- Greg:** That's right. My dad was a big ice hockey fan, so I think I'd learned how to skate before I could walk. Up until senior high school, hockey's the sport and then there's a choice to make, whether you're good enough to go to the Juniors or not. Maybe if I'd had a stronger training discipline I would've made it. It wasn't my dad's fault, but I think you've got to have really solid parental support; where you're forced to practise because, when you're sixteen, you don't have the willpower you have at thirty. I've no regrets, but I look back and think: 'Why wasn't I training? I just played games!' But that's how it was!
- Interviewer:** So you moved over to rowing?
- Greg:** I remember, as a teenager, the economy being really bad in my home area, and I thought to myself: 'Either I get a degree or get myself a sporting career. Otherwise, I'll never get out of here!' So I took a two-pronged approach. After ice hockey, I ran cross-country with moderate success, and guys I met there put me onto rowing. And I was pretty good at it because I was a little more heavily built than people coming from a running background – in ice hockey we did a lot of weight training – and I just took to rowing and said: 'OK, National Team here we come!' So, while I was doing my degree in electrical engineering, I just kept rowing and, in the end, both of them got me out of there.
- Interviewer:** And Lina, you've also done competitive rowing. How did your competitive rowing career develop?
- Lina:** It was kind of weird. Rowing's such a team sport that you really need to go to things called training camps. But I was working full-time at a computer company, so I couldn't often make them. I had to train myself, which was fair enough, and I don't think it was that which held me back. But, when it came to the trials for the national team, if it was a four-woman boat, I had to come in the top four in the trials to get in the team. If I was fifth I would be the cut-line, right? And I regularly got fifth when they were making a four, or third when they were making a double. It was just bad luck really; so near and yet so far. Then one year, when I actually made it into the team, we didn't actually qualify for the World Championships. That was kind of tough.
- Interviewer:** Is that why you decided to move to California?
- Lina:** Well, although it coincided with my realising I'd gone as far as I could go in rowing, it wasn't the reason for the move. I'm not a quitter, but I needed a new outlet,

something else to direct my energies into. For me, sport rather than work had always provided that, but I was quite happy working in computers. Then my manager and a couple of other workers left and went to California. They were already keen cyclists, by the way. I was in two minds whether to join them, and after about six months of arm-twisting, decided to make the leap. It was a combination of factors that made me go, but it was a good move. From there, getting into the cycling just kind of happened. It hadn't been part of the plan.

Interviewer: And do they have much in common, rowing and cycling?

Greg: Well, rowing's a tough sport, which helps me. And a couple of other team-mates who've switched over from rowing agree. A lot of the newbies in the sport, who don't have my rowing background, lack the willingness to put up with what I call the 'full-on suffer.' Like, say it's on a ten-minute climb, the damage doesn't happen immediately, it comes at the eight-minute point.

Lina: As a cyclist, you need to commit at some point in a race, you need to throw yourself out into the wind and just go for it – no matter how much it hurts. You don't get that so much in rowing; you're thinking much more as a team.

Interviewer: And are their parallels in the training too?

Greg: Yeah, I actually supplement my cycling training with a little rowing. I fell in love with the sport originally, not really from a competition point of view, just from the feeling of it. I think cycling's one of these sports where it's just so focussed on a certain group of muscles that, if that's all you do, it's only a matter of time before you're going to have problems. What's more, as a cyclist, you develop very little upper-body muscle, so you don't have a lot of protection if you come off and hit the ground. So I run and row as cross-training as much as I can, and I'd advise other cyclists to do the same.

Lina: I'd go along with that. But another thing ...

Test 5: Listening, Part 4 (page 116)

Part 4 consists of two tasks. You'll hear five short extracts in which actors are talking about performing in live theatre productions.

Look at task 1. For questions 21–25, choose from the list A–H what each speaker usually does before a performance. Now look at task 2. For questions 26–30, choose from the list A–H what each speaker says went wrong on a recent production.

While you listen you must complete both tasks. In the exam, you have 45 seconds to look at Part 4.

Speaker one

Before actors go on stage, they tend to walk around rehearsing their lines, doing voice exercises or go on before the audience arrives to do general warm-ups. I always spend time in my dressing room, looking at two drawings that were given to me as gifts. They keep me grounded 'cos they remind me of a holiday I had. There's an even greater buzz on opening night, of course. On my last one I came down with a sore throat and I was worried whether I'd have enough voice. So I concentrated on resting during the day. Apparently the audience *could* hear me OK, but it was touch and go.

Speaker two

I guess everyone has their own way of preparing. I always ask the more experienced actors if I can warm up with them, and they've taught me loads of stretches and things ... really makes you more supple and able to cope. However, last week, my attention must've wandered for a split second during the performance and I missed my cue; so I came out with a line I was supposed to say later. I was mortified, and the director was a bit annoyed. But I'm not sure if the audience even noticed, which was kind of disappointing. Luckily, though, there weren't too many people there that night.

Speaker three

The cast are always very supportive, which is wonderful; you feel part of a team. Loads of fresh flowers start arriving from the audience before the performance and I'll usually pop into dressing rooms putting little notes or candy on people's tables. It helps us all to bond, I think. The worst night, of course, is when the press come. Everyone's on edge then and, for this production, what they wrote initially wasn't that complimentary. It really affected my performance one night. I should never have read the stuff. Anyway, at least the audience still seemed to be loving it. They've clearly got taste!

Speaker four

In my first scene, I actually go down from the stage to walk amongst the audience and talk to them. It's a great way to start feeling comfortable. One night, though, I must've been looking at them and not where I was going. I missed a step and stumbled on the way down. It really spoils my grand entrance! Luckily, it's meant to be a comedy! But some of the laughs we get rely entirely on the props on stage so, although the stage manager is brilliant at all that, I still find myself walking up to have a look prior to curtain up. Silly really; I'm making work for myself!

Speaker five

Although the play I'm in is a comedy, you can't guarantee that people will laugh. But then they'll laugh at the weirdest things. I'm always worried the noise will hold up the play! Yesterday it was during a really sad bit, but then the actor looked around and saw a pigeon standing right behind him! It's an open-air theatre so they constantly come in. I notice, though, as we move from rehearsals to press night, when reviews are imminent, that my preparations take longer. But there's a particular place I go in the courtyard where I can just catch the breeze – really clears my head. After that, I'm ready for anything!